

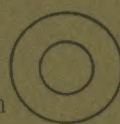
# CKUA



AND  
**40** WONDROUS  
YEARS  
OF RADIO

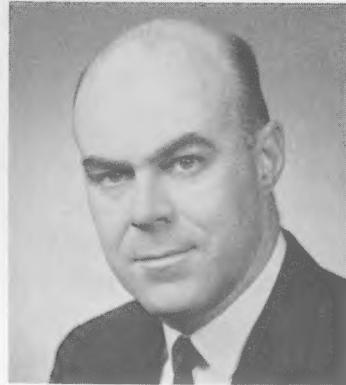


Compiled and edited by Joe McCallum





# INTRODUCTION



The other day, our Program Manager received a call from a steady listener who was concerned, she said, about the changing character of CKUA.

After long discussion, it became apparent what really had changed was the announcer on some of her favorite programs and, though somewhat rearranged, the programs still contained the things she enjoyed.

The call, in itself, was not unusual. We often get calls and letters of this kind. And *that* is what still strikes me as unusual. I have never seen a broadcasting station whose listeners have such a proprietary interest in what the station does and how it does it. And from conversations with some of the *real* CKUA old-timers, I gather it has always been this way!

Marshall McLuhan, the currently popular oracle of the effects of media, says radio is a 'hot' medium—that it requires very low involvement by the listener—he doesn't get involved with what is on radio unless he wants to win a prize or get his favorite beef off his chest. I'm inclined to agree. People get very involved in the content of TV (a 'cool' medium) to the extent they are very upset when it is changed or varied, but they normally don't feel so strongly about radio. So how to explain the strong involvement of a CKUA listener?

I can't. But I'm grateful for it. It keeps us in touch with reality when we begin (as we often do) to experiment with new forms of programming.

And having got that off my chest, I'm proud to invite you to join with us in this review of 40 years of involvement.

*Jack Hagerman*  
Station Manager



## A LAMENT FOR OLD RADIO PROGRAMS...



Have you ever watched TV on a Saturday morning? Shows like "Space Ghost", "Batfink", "Spiderman", "The Beatles", "Milton the Monster"—then later "Frankenstein Jr". They are certainly well animated, color TV programs . . . but they don't leave anything for the imagination.

If you remember radio in the good old days you know that imagination played a very important part—when such old radio shows as "The Lone Ranger", "Batman", "Superman", and the "Green Hornet" were adapted to TV something was left out—room for our imagination to work. Everything was on the TV screen to see and hear.

"Return with us now to those thrilling days of yesteryear!" That's how the radio announcer introduced the Lone Ranger program—and it seems very applicable when we think of the old days of radio. We believed radio because it was so real and true, because it checked out to the smallest detail. When Dick Tracy said that his secret cryptography book could break any code in the world, he was right. It could break both Captain Midnight's and Orphan Annie's codes. When you broke the code, you usually got a hint of what was going to happen in the next day's episode.



And the people in radio in those days protected the listener's imagination. When the actor who played the Lone Ranger was killed in a car accident, several scripts were thrown out and replaced by programs in which the Lone Ranger was silent. Tonto took over and the producers faced the problem of introducing a new voice without startling the listener. The new Lone Ranger was injected gradually into conversation to enable the listener to accept him. After his long silence, he grunted a few words — croaked some sentences, then finally in a full rich voice said, "Who's been watching the silver mine, Kimosabe?"

Yes, radio had a great respect for its audience. Remember Lamont Cranston, wealthy man-about-town? His vanishing act always spelled defeat for the Forces of Darkness. "The Shadow" was radio in its glory—a marvelous phantom of our fancy. Years ago in the orient, Cranston had learned the power to cloud men's minds. Who can forget the closing part of the program when the "Shadow" said "Who knows what evil lurks in the hearts of men — the Shadow knows!"

Then there was Clark Kent, a mild-mannered reporter who would sneak away from the city desk — duck into a closet and emerge seconds later in his blue tights, red cape and matching monogrammed sweat shirt and drop his voice two octaves (Tenor) "This is a job for . . . (Bass) SUPERMAN!" We know he wasn't a bird or a plane—but our imagination told us he *could* hurtle over the tallest buildings—stop an express train or race speeding bullets.

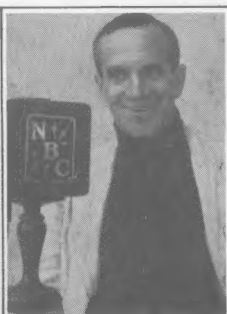
Britt Reid also knew a trick that turned him into the "Green Hornet"—TV will never replace the radio version. First came the strains of the "Flight of the Bumble Bee", and the announcer would



Amos & Andy



Ed Wynn



Al Jolson





*Fred Allen and Portland Hoffa*

say "The Green Hornet — He fights public enemies who try to destroy our America!" We didn't mind the little American propaganda because we knew that the Green Hornet would protect us in Canada too! He would race around in his Black Beauty fighting crime with his faithful Filipino valet Kato—and at the end of the program a newsboy would shout the daily Sentinel headline: "Murder case solved — Green Hornet still at large".

Steve Wilson of "Big Town" didn't have any special powers—except the power of the press—"The Illustrated Press"—and he fought crime just as hard, accompanied by his sweetheart Lorelei Kilborne.

The commercials in the golden days of radio were fun—remember — "L-A-V-A, L-A-V-A"

and "Don't despair, use your head, save your hair, use Fitch Shampoo". Then there was "Call . . . for . . . Philip . . . Morreeessss!" And the commercial that sounded like a train—"Fight a headache . . . three ways . . . Bromo-Seltzer, . . . Bromo-Seltzer . . ." Yes, sound was King in those days. With a little music, a few sound effects and a ghostly host, radio transported you from your living room to a fourth dimension. When Raymond welcomed you with his cheerily fiendish "Good evening friends" . . . you could see the vampires hopping out of their coffins, just as you knew exactly what Fibber McGee's closet, Jack Benny's Maxwell and Allen's Alley looked like. And when Frank Gallup said "Lights Out"—no one got up to go to the kitchen for a snack.

Most of radio didn't chill your blood—it warmed your heart. The horror shows were far outweighed by the many comedies that fused whole families in laughter.

Radio dominated family life even more than television does today. In the golden age of radio we



*Red Skelton*



*Rudy Vallee*



*Fanny Brice*



*George Burns and Gracie Allen*



*Jimmy Durante*



*Will Rogers*



*Jim and Marion Jordan, radio's  
"Fibber McGee and Mollie"*

gathered around the big console in the living room and settled down to listen to: "Hello again everybody, this is Jack Benny". He kept us laughing with running gags about his squeaking violin—his age (39) and his money vault whose keeper was always wondering about the health of President Coolidge. Jack Benny's running feud with Fred Allen never failed to give us a laugh.

There are far better ventriloquists on TV today—but Edgar Bergen made Charlie McCarthy and Mortimer Snerd "live" on radio.

When Walter Winchell, Gabriel Heatter, H. V. Kaltenborn, Elmer Davis, Edward R. Murrow and Canadian Lorne Green brought you the news, you listened! These were the men of authority and they described the world's happenings so vividly you would almost think you were there. Nowadays TV newscasters make it too easy with actual film clips of news events. Radio was so believable that when Orson Welles' "War of the Worlds" went on the air the entire east coast of the United States was in panic. Never before and never again has radio proved so powerful. Are you an old radio program enthusiast?

If you remember these old radio programs put a check mark beside them — and see how you score.





## OLD RADIO PROGRAM QUIZ

- |                                     |       |                               |       |
|-------------------------------------|-------|-------------------------------|-------|
| 1. Edgar Bergen & Charlie McCarthy  | _____ | 24. Right to Happiness        | _____ |
| 2. Fibber McGee & Mollie            | _____ | 25. Pepper Young's Family     | _____ |
| 3. The Jack Benny Program           | _____ | 26. Our Miss Brooks           | _____ |
| 4. The Fred Allen Show              | _____ | 27. Woodhouse and Hawkins     | _____ |
| 5. Amos & Andy                      | _____ | 28. Jake and the Kid          | _____ |
| 6. The Aldrich Family               | _____ | 29. Wayne and Shuster Hour    | _____ |
| 7. The Bob Hope Show                | _____ | 30. The Happy Gang            | _____ |
| 8. The Life of Riley                | _____ | 31. Singing Stars of Tomorrow | _____ |
| 9. The Red Skelton Show             | _____ | 32. Share the Wealth          | _____ |
| 10. Bob Burns Show                  | _____ | 33. Treasure Trail            | _____ |
| 11. Lux Radio Theatre               | _____ | 34. Opportunity Knocks        | _____ |
| 12. Ozzie and Harriet               | _____ | 35. The Shadow                | _____ |
| 13. A Day in the Life of Dennis Day | _____ | 36. Inner Sanctum             | _____ |
| 14. Texaco Star Theatre             | _____ | 37. The Whistler              | _____ |
| 15. Kraft Music Hall                | _____ | 38. The Lone Ranger           | _____ |
| 16. Album of Familiar Music         | _____ | 39. The Green Hornet          | _____ |
| 17. Don McNeil's Breakfast Club     | _____ | 40. Big Town                  | _____ |
| 18. Club 15 with Bob Crosby         | _____ | 41. Superman                  | _____ |
| 19. Grand Ol' Opry                  | _____ | 42. I Love a Mystery          | _____ |
| 20. Big Sister                      | _____ | 43. Baby Snooks               | _____ |
| 21. Ma Perkins                      | _____ | 44. Boston Blackie            | _____ |
| 22. Lucy Linton                     | _____ | 45. Burns and Allen Show      | _____ |
| 23. Life Can be Beautiful           | _____ | 46. Candlelight and Silver    | _____ |
|                                     |       | 47. World of Music            | _____ |
|                                     |       | 48. Music Hour                | _____ |
|                                     |       | 49. The Music Lovers' Corner  | _____ |
|                                     |       | 50. Concert Corner            | _____ |



Edgar Bergen



Eddy Cantor



Virginia Payne in "Ma Perkins"



Foster Hewitt

If you remember all fifty of these old radio programs you are truly a radio enthusiast. If you recall half of them, that's not too bad—if you don't remember any of them, you're too young, so go ask your mother about them.

If the last five programs are familiar—you're a CKUA listener. The Music Hour, radio's longest running program is still heard on CKUA. Concert Corner is now called "Concert at Nine", and "Music Lovers' Corner" is now "Concert at One". Of course, "Candlelight and Silver" and "World of Music" are newer to CKUA listeners, and are just two of the quality programs heard every day of the week.

Now let's look back on "Forty Wondrous Years of Radio". First how radio began and how CKUA took its place in the history of radio.



*Jack Benny  
and Mary Livingston*



*The Happiness Boys (Jones & Hare)*



*Bob Hope and Jerry Colonna*



*The Happy Gang*



*Bing Crosby*



*Newsmakers of Radio in Second World War  
(Churchill, F.D.R. and Stalin)*

## RADIO . . IN THE BEGINNING!

In this, the 40th year of broadcasting for radio station CKUA, it is appropriate that we look back to RADIO . . . In the Beginning. With a wind-tossed box kite holding a thin wire antenna aloft in the stormy sky over Signal Hill, at St. John's, Newfoundland, Guglielmo Marconi plucked three barely audible dots out of the electric air. It may have been prophetic that the signal, flashed across the sea from England's coast of Cornwall, was the letter "S" in morse Code, three dots.



*Thomas Alva Edison, as he made a radio broadcast in 1928*

"S" for Sarnoff—the last name initial of a ten year old boy who had been in the United States only a year, and who was destined to be both prophet and father of the greatest communications complex in the world — NBC — the National Broadcasting Company. This giant of the broadcast industry almost established a national network in Canada until the Canadian Government stepped in and created the Canadian Radio Broadcasting Commission.

Marconi's discovery on Signal Hill at St. John's, Newfoundland on December 12th, 1901, showed there was great promise for communications without wires — "wireless" for the telegrapher and "radiotelephony" for human voice.

For the next two decades there was great concern over the lack of privacy in wireless communications. Old thinking was still directed toward point-to-point communication, and it was disconcerting that the signals scattered every which way and that anyone who cared could listen.

In April of 1912, David Sarnoff picked up the wireless message — "S.S. Titanic ran into iceberg — sinking fast." This brought the world's attention to the radio station atop the Wanamaker store in New York City where Sarnoff worked. Sleepless and almost without food for three days and nights, David Sarnoff had the attention of the world turned to the rooftop station which the department store used primarily for communication with its Philadelphia branch store.

In the fall of 1915 Sarnoff suggested bringing music into homes by the wireless, thus making radio a "household utility" like the piano

or phonograph. The transmitting problems of music and voice had been solved and he foresaw the receiver designed as a simple "Radio Music Box" arranged to receive several wavelengths, and placed on a table in the parlor or living room and obtaining sufficient reception to make the performance enjoyable. It was half a decade or more later that David Sarnoff's prediction for radio (unfortunately pioneered by others since his was considered a hair-brained scheme) was vindicated.

Broadcasting in Canada started with some test programs in 1919 carried out by the Canadian Marconi Company of Montreal. Regular organized programs commenced in December, 1919, by the same company, and by 1922 broadcasting had been definitely established throughout the country. The Marconi station was XWA — now CFCF, Montreal.

Numerous experimental broadcasts, both here in North America and in Europe, laid the foundation for CFCF, and many other stations quickly followed. The first broadcast on record was made by R. A. Fessenden who was born at East Bolton, Quebec, and was a chemist with the Edison Laboratories. The broadcast was made from Brant Rock, Massachusetts, on Christmas Eve, 1906. It was heard by wireless operators on ships hundred of miles away. It should be noted here that Thomas Edison was another who contributed to the shaping of radio broadcasting. His invention of the phonograph probably accounted for the survival of many early radio stations which otherwise would have had to broadcast everything "live".

Some of the early live broadcasts included Dr. Lee DeForest's broadcast of Caruso's voice from the stage of the Metropolitan Opera in 1910, and the first transmission of the results of the presidential election of 1916.



*General Sarnoff of NBC and wireless inventor Guglielmo Marconi — they shaped the broadcasting world*

KDKA, Pittsburgh, operating experimentally from 1916, made its first scheduled broadcast on November 2nd, 1920. WWJ of Detroit has long claimed that on August 31st, 1920, a radio program was aired and that the service has continued on a regular schedule thereafter. It would appear that XWA, now CFCF, operating since December, 1919, as a public broadcaster of regularly scheduled programs is the oldest broadcasting station in the world.

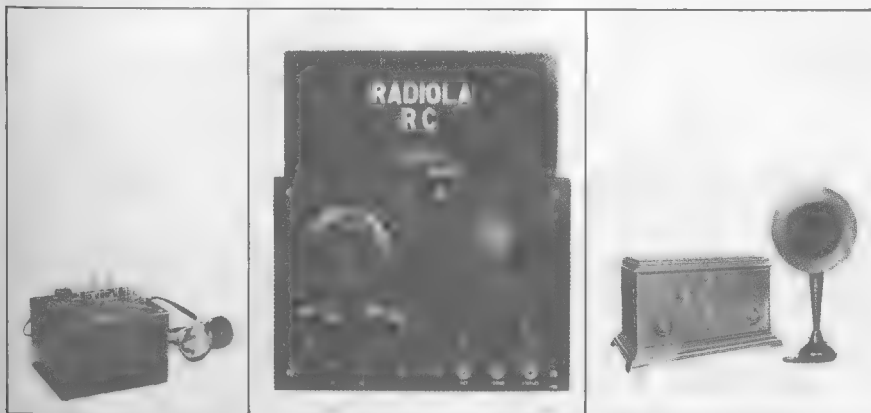
## H. P. BROWN GETS AN IDEA!

Now, how does CKUA fit into the overall history of broadcasting? Well, in 1921, Mr. H. P. Brown, who was then in charge of the visual aid department at the University of Alberta, went to the United States during summer holidays to get some extra experience in photography. While there, he heard one of the early radio broadcasts from KDKA in Pittsburgh. Mr. Brown became interested in the fascinating new gadget, and when he returned home he built himself a homemade receiving set so he could tune in on the increasing number of American stations starting up in business. In those days, with no government regulations, stations could set up powerful transmitters that could blanket the continent with their signals. Early in 1937, the Havana Treaty provided an entirely new system of frequency allocation for broadcasting stations in North America.

However, in the 1920's, Mr. Brown of the U of A was able to pick up broadcasts from all over the USA, Canada and even Mexico. Gradually he realized the wonderful educational possibilities of radio and in 1922 he suggested to Professor Ottewell that "it'd be a right smart idea if our own University got in on the deal . . . like the U of A operating a station of its own." Professor Ottewell agreed, but pointed out that the time was not yet ripe for such a venture. Firstly, equipment being used by commercial radio stations was pretty rickety stuff and still in the process of experimental development, and would be obsolete in a year or two.

And, secondly — the University of Alberta didn't have any money for the purpose of fooling around with this new invention. This seemed to settle the matter once and for all.

However, the radio idea continued to nag Mr. Brown for five whole years right into 1927.



*A radio receiver of the early 1920's*

## BIRTH OF RADIO NETWORKS

During this period new and exciting things were happening in the broadcast field. On June 1st, 1923, the president of Canadian National Railways, Sir Henry Thornton, set up a Radio Department within the CNR and shortly after a radio receiver was installed in the observation car of a train. As the passengers crossed the continent their journey was periodically enlivened with concerts picked up from American and Canadian stations en route. This was the first time radio was used on a transcontinental train. Soon, radio served all the main-line trains of the CNR system. On February 27th, 1924, the CNR's first radio station was opened — it was CNRO — now known as CBO in Ottawa. Eventually, Canadian National Railways operated six radio stations in Canada — their call letters all starting with CNR. They were responsible for starting the first national network in Canada. These CNR stations were the nucleus of the much later CBC network.

Meanwhile in the United States, David Sarnoff founded NBC on November 15th, 1926, the first radio network in that country. About a year later, on September 18th, 1927, the CBS Radio Network was born. Eventually it was decided to split NBC into two networks. The engineers who drew circuitry maps of the two operations became confused and to keep things straight they identified them by two colors — thus the Red and Blue Networks of the National Broadcasting Company were established. Later the Blue Network was sold and became the American Broadcasting Company. It wasn't until 1937 that the Canadian Broadcasting Corporation came into being . . . and it was later split into two networks: The Dominion Network and The Trans Canada Network of the CBC.



*Early CKUA studio at U of A*



# TAKING THE UNIVERSITY TO THE PEOPLE

In the early 1920's, while H. P. Brown was tinkering with his home-made radio receiver, the history of educational broadcasting was evolving. In 1922, members of the University of Alberta Department of Extension, engaged in travelling in all weather and speaking to audiences of varying sizes, saw the tremendous possibilities of the new medium. "Taking the University to the people" would be greatly simplified as lecturers could speak from a room in the University itself to many more people than could be reached in any other way.

Arrangements were made with the Edmonton station, CJCA, then operated by the Edmonton Journal, to carry lectures or talks by the University professors who were obliged to travel to the Journal Building where the studio (and the transmitter) was located. Later a microphone and amplifier were installed in a corner of the Director's Office in the Department of Extension at the University, with a telephone line to CJCA. In 1926, a "studio" was installed by hanging burlap drapes from overhead cross-beams and some music as well as lectures were fed to CJCA for transmission. It soon became evident that the University would require its own station to fully utilize the potential of the new medium.



## EARLY EDMONTON RADIO

In these hectic days of early Edmonton radio things didn't always run smoothly . . . but the pace was very leisurely by current standards. The operator could shut a station off the air for several minutes at a time. For instance, in CJCA's control room you *had* to go off the air to open the window. Evidently there was some high voltage wires running right across the front of the window. To open or shut the window the operator had to first stop broadcasting. One fateful night Dick Rice tried to open the window without shutting down the station, and was promptly knocked unconscious. In those days radio was certainly not for the timid.

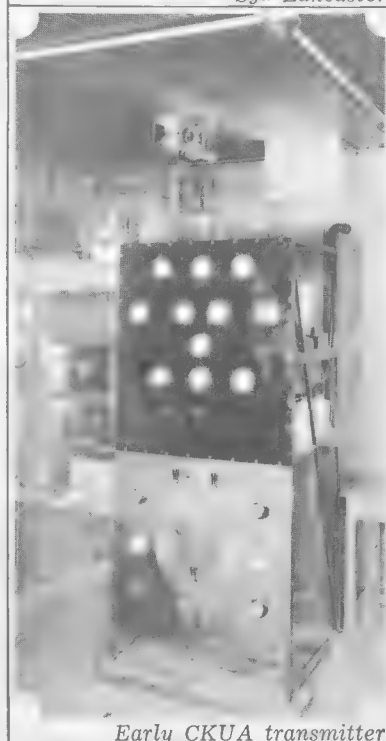
A late night feature on the CJCA of the crystal set era was Edgar Williams and his Pantages Theatre Orchestra. Edgar and the boys would lug their instruments up to the fourth floor of the Journal Building after their late vaudeville show. They would belt out "Barney Google" or "Yes Sir, That's My Baby" in a manner that had the people phoning in screaming for more. There were three radio stations operating in Edmonton by 1926 — CJCA, operated by the Edmonton Journal; CFCK, operated by Radio Supply Co. Ltd. (owned at that time by Jim Taylor and Hugh Pearson) and a station operated by the International Federation of Bible Students with the call letters, CHCY.



There was a time in Edmonton's early radio history that these three stations had to share the same frequency. This was mainly due to the fact that powerful U.S. stations had all the best frequencies and there were only a few allotted to Canada. This however soon sorted itself out. It wasn't hard for the three stations to share the same frequency — there were still long hours of silence. One night, two



*Syd Lancaster*



*Early CKUA transmitter*

stations went on the air at the same time. The Bible Students station CHCY and CJCA started broadcasting together and it must have sounded very confusing to the listeners. Evidently, the Bible station checked CJCA's schedule in the paper for that date, and according to the Journal, CJCA was not going to be on the air. The newspaper was produced and it was discovered that the date was right but it was the previous month's paper. That's what could happen in radio of 1926.

This was not the first or last time that these stations went on the air at the same time. CJCA was carrying the coverage of one of the Dempsey-Tunney fights and the broadcast went past CJCA's allocated time. CHCY decided this wouldn't stop them from going on the air — so they commenced broadcasting and once again the two stations created much confusion for the poor listener. It was shortly after this that CHCY had their license revoked.

Also around this time, CHCY had a bomb scare. Their transmitter was out in the wilderness — right in the middle of the present subdivision of Idylwyld. One Saturday night, the station control room operator received a telephone tip that their transmitter was marked for a dynamite plot. Station personnel and friends rushed to the scene and discovered a parcel with a ticking sound coming from inside. After dunking the parcel in a pail of water, it was opened. They found a clock wired to four batteries which in turn were wired to four giant firecrackers. By the way, one of the firecrackers went off prematurely causing a great amount of excitement.

Radio station CHCY was followed by another religious station — CHMA — operated by the Christian and Missionary Alliance broadcasting from the Beulah Tabernacle, and it was through this radio license that Taylor and Pearson got back into the broadcasting business.



G. R. A. "Dick" Rice—CJCA in Journal Building

In 1933 they bought the Beulah Tabernacle license and called the station CFTP — T. P. for Taylor Pearson. Part of the bargain allowed the Christian Missionary Alliance three hours free time over the station on Sundays. It was a fortunate and timely transaction for the Christian Missionary Alliance, because shortly afterwards the government cancelled all religious broadcasting licenses. Incidentally, CFTP's studio was one room on the top floor in the Royal George Hotel. The transmitting tower consisted of one long pole, poking out of a hotel window — and the pole remained there for years after CFTP disappeared.

The early days of radio produced many wonderful experiences — such as the Edmonton youth who built himself a new crystal set. He found that by poling a wire from the set into the telephone he could both ground it and achieve an aerial at the same time. On the night of this fabulous discovery there was a concert by the Edmonton Symphony Society in the Empire Theatre. The boy's family went to the concert, but cold winter weather prompted him to stay home and experiment with his new crystal set. He received a clear pickup on CJCA and was amazed to hear that controls were being switched to the Empire Theatre for the production. He heard the entire program in the warm comfort of his home. When the family returned, cold but enthusiastic about the concert, he amazed them all with his account of the music as heard from his set. How could this be — all this came through a few wires? Amazing? Yes . . . and radio is still amazing when you stop to think about it.

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## THE STRUGGLE FOR CKUA TO GET ON THE AIR

By 1927, new equipment was being designed and radio was flourishing throughout the world, but the University of Alberta still didn't have money for fooling around with their own station. It was at this point that Mr. Brown began to weave a tangled web of deception. When the question of grants for the University came up in the legislature early in 1927 it contained a request for an extra \$7,000 for a new lecturer in the Department of Extension. The request was granted.

Several months passed, during which no one noticed that the new lecturer didn't arrive on the scene. Nobody noticed that a number

*Thin story as ubiquitous but not true. See First Footnote, 1927  
Notimate and disanent what me to. Henry Marshall Tony made*

*the inaugural broadcast of CKUA. The Board of Governors and the President presented the service to the broadcasting license.*

of electrical engineering students were suspiciously busy in their spare time — building a radio transmitter and antenna. When it was finished, the Department of Extension bought two windmill towers 75 feet high, then added some old iron poles to make them 100 feet high and attached the antenna to them. They stood on the campus until 1966! All of this assorted junk cost about \$2,000.

A radio engineer by the name of W. W. Grant, then operating CFCN at Calgary, was called upon to assist in the building of the transmitter. The transmitter and towers were installed, along with a small shack, south of Athabasca Hall. Then, they proceeded to fix up some studios in what is now the University Power House. There was a neat little control room and one big main studio; the studio being quite a wondrous thing, if old photographs are any indication. The walls were draped with burlap sacking which, by the way, had been purchased for \$25.00 from a local brewery. The studio contained a grand piano plus an assortment of chairs. With all this done, the new station was ready for business.



H. P. Brown—first announcer  
1927-37



Original CKUA transmitter towers at  
U of A campus—1927

*Note: The powers that be were paying a full professor's salary at the time. No lecturer would have a salary of \$7,000.*

But CKUA wasn't able to go into business right away — there was a little matter of a license to operate. The U of A Extension Department applied to the proper authorities, only to be informed that there were three other licenses already granted in Edmonton — and that was enough! However, this didn't stop our U of A radio pioneers.

They promptly went out for another six hundred dollars, which was found somewhere — and they bought CFCK from Radio Supply Company Limited. Then they applied to have the station's call letters changed to CUOA — "U.O.A." standing for UNIVERSITY OF ALBERTA, but the authorities advised that the first two letters "CU" were allocated to another country. After a great amount of debate the letters "CKUA" were decided upon.

Even with all this accomplished, the troubles weren't over. The powers that be somehow got wind of the missing \$7,000 — or rather they discovered that the University of Alberta lecturer supposed to be on staff was missing, whereupon proceedings were held up for six months while questions were asked.

Presented with the accomplished fact that the equipment was ready and waiting for a dozen or more lecturers to take to the air on all manner of informative subjects, there wasn't much they could do — so they finally gave the go-ahead, and on November 21st, 1927, Radio Station CKUA made its debut to the Alberta people.



*Early CKUA control room*





*Early CKUA broadcast—musical program*

The first night CKUA went on the air was a memorable one — in many ways! There was, for instance, the fact that on the first night, CKUA couldn't "get up" to its own frequency . . . couldn't be heard on its own frequency. Fortunately one of the men concerned in the operation, Mr. W. W. Grant, happened to own radio station CFCN in Calgary, which was on a nearby frequency . . . and CKUA's signal came in just beautifully on that one. Mr. Grant promptly called Calgary and kicked his own station off the air while CKUA got off to a good start.

Then there was the incident of the photographs. Mr. H. P. Brown, whom you'll remember had started all the commotion in the first place, brought along his photographic equipment to take pictures of the participating artists. In those days there were no flash bulbs, and he was using powder to set off his flashes. When he took the first photograph, the nap on the burlap hanging in the studio flashed into flame, and there was a bit of excitement until the fire was put out.

Since that night in November, 1927, CKUA has been broadcasting at 580 kilocycles. It entered the new and exciting field of radio transmission with a simple, yet significant assignment . . . to take the University to the people.

Through the intervening years CKUA has consistently abided by the aspiration of its sponsors, a forward looking group of University people who saw in radio broadcasting a unique opportunity for public service. After 40 years of continuous operation, CKUA has carved its own niche in the Hall of Radio Fame by creating a Canadian Record for non-commercial public service broadcasting.



*Dr. H. J. McLeod responsible for station operation—1927*



*Prof. J. W. Porteus assisted in early days of CKUA*



*Prof. W. E. Cornish—assisted in early days of CKUA*

Though CKUA had only one paid staff member when it began operating — Miss Sheila Marryat — it never lacked for enthusiastic personnel or talent. All the finest artists in the City of Edmonton actually vied with each other to perform there — for free!

Dr. Hector McLeod, head of the Electrical Engineering Department, and his assistants, Professor J. W. Porteus and Professor W. E. Cornish were also active in the early days of CKUA.

Among the outside volunteers was Mrs. J. B. Carmichael, of Edmonton Civic Opera renown. She organized and conducted the CKUA Radio Orchestra. This 20-piece group produced programs of opera, symphony and concert music. A music circle, originating in her home, was also picked up and broadcast with considerable success.

All CKUA pioneers had the strong conviction that radio could be a tremendous force in the field of adult education. Through CKUA's formative period there were willing allies both within and without University halls. CKUA's first control room operator was a lad by the name of Ed Jordan, who was a workroom boy in the Department of Extension.



*Main CKUA studio—1929*

While Ed was operating one day, a small difficulty arose when a venerable professor went to the microphone to give a lecture. He had a gap between his two front teeth. Everytime he used a word with an 's' in it he whistled, whereupon the station promptly went off the air as there was no control over modulation in those days. When you consider the number of words containing 's' it's small wonder that for awhile listeners must have been curious as to what was happening.

Later, as Ed Jordan operated the control board, he tinkered around with ways and means by which the station might be cured of its distressing habit of going off the air whenever anybody whistled an 's' at it. The result was his invention of the peak limiter to control modulation — and for this he later obtained his Master's degree in physics. His invention became standard equipment for all radio stations. In CKUA's early days the program schedule called for regular broadcasts Monday evenings from 8:00 to 10:30 and Thursday evenings from 8:30 to 10:30. Every second Monday there was an organ recital from 4:45 to 5:45 p.m. As an added attraction, a special women's hour was broadcast with Miss Mabel Patrick, head of the Household Science and Economics Department, as hostess.

From that time on progress was rapid. Miss Marryat emerged as a versatile radio technician and effectively performed the multiple roles of program director, dramatist, script writer, hostess and play adapter.

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## CKUA MAKES PROGRESS ©©©©

Mr. Brown, as Supervisor of Visual Instruction with the Extension Department, was obliged to confine his activities to announcing, creating and using sound effects, and studio directing. The decline of legitimate theatre under the avalanche of motion pictures and radio, was a source of grave concern to many friends of drama. There was a great desire of educational institutions to keep the spirit of theatre alive.

It was not surprising that Sheila Marryat, with the backing of her superiors, established a dramatic group known as CKUA Players. This group did much to keep alive the spark of theatre during those dark years.

Among those who performed in the old burlap-draped studio were the late Inez Macdonald and her husband Richard Macdonald, later to be director of the Dominion Drama Festival. There were Charles Sweetlove, Les Pilcher, Frances Garness, Farnham Howarth, Sue Laycock and a host of others. One other



*Ed Jordon—control operator 1927*



*Sheila Marryat—CKUA's first  
program director*



*Richard Macdonald—CKUA drama  
producer/actor/program director  
1938-41*

who made his radio debut at this time was Sydney Lancaster who later pioneered in Edmonton television.

After five years of successful operation the original equipment was replaced by a new transmitter. Now powered by 500 watts, it had a vastly increased range. Night test programs brought listener response from points as far apart as New York and Hawaii.

CKUA's studio controls and microphones were up dated and lines from various points in the city were used for remote control programs. The University built its own lines to the football field and the University Hospital recreation "Hut" from which point weekly programs of popular music were picked up. These Hut concerts were given for the veterans of the First World War still in hospital. Many musical artists contributed their services. Through the co-operation of Alberta Government Telephones, hook-ups were established with Red Deer and Calgary stations, which, with the later addition of CJOC Lethbridge became the famous "Foothills Network" in 1934.

Later, CKUA was replaced by CJCA as the Edmonton station for this network. Remember having your lunch and listening to a very telephonic sound of "King Cotton" and an announcer saying, "Here are the closing grain prices from Calgary." On May 23rd, 1929, the first school broadcast in Canada took place from CKUA. With few receivers then in schoolrooms, the radio dealers co-operated by placing receivers in the schools for the day. In 1930 inter-varsity debates were broadcast over stations in Alberta, Saskatchewan and Manitoba by co-operation between the government telephone systems in the three prairie provinces.



## **CKUA JOINS THE FIRST NATIONAL NETWORK**

As we mentioned earlier, Canadian National Railways had a network of its own stations. Eventually, in 1930, many private stations were added in an effort to give more national service. CKUA was added on several occasions as was CJCA. However, it's interesting to note that CNR Radio network was most active when CNR Transcontinental trains were highballing across the countryside because all trains at that time were equipped with radio receivers. The first CNR Network broadcast from Edmonton originated in CKUA's studios with a program by Vernon Barford's choir.



*Early CKUA football commentators at broadcast booth on U of A campus*

Sports activities were broadcast from a special hut on the University's playing field and from the hockey rink and main gym, from which point basketball championship games were broadcast. The first football game was broadcast on October 13th, 1928, when the University of Alberta Golden Bears played against the old Edmonton Eskimos.

During these early years CKUA had a large country audience and many of the programs were slanted towards rural living. The Music Hour, the Homemaker's Hour, the Old Timers' Dances from Memorial Hall and the "Hut" concerts from the University Hospital were the sugar coating on the educational prescription. A series of Sunday afternoon music appreciation programs by Vernon Barford were well liked and organ recitals were picked up from various city churches through the co-operation of their organists. Frequent recitals were also given on the University's own organ in Convocation Hall. Occasionally religious plays were included in the Sunday afternoon programs.

The teaching of foreign languages by radio commenced in 1932. French, and later, German were taught. Other courses were given in various subjects including a series of zoology lectures by Dr. Rowan. These lectures featured demonstrations in bird migration in which canaries and crows were used. The canaries were kept in a cage at the foot of Dr. Rowan's garden, open to the weather. One Christmas the canaries were broadcast singing away in ten below weather. The old-type carbon button microphone froze up but the canaries continued to sing.

But radio really wasn't for the birds — great things were happening. Although station originations, remote broadcasts, educational fea-





*Hut concerts—from Red Cross Hut at University Hospital—Leon Baker's Hawaiian orchestra on stage*

tures and music appreciation continued to be a main part of CKUA's programming, an increasing number of hook-ups with other stations and networks greatly broadened CKUA's scope. The Canadian National Railway's network was further expanded with CKUA as its more permanent Edmonton outlet and programs were alternated between CKUA and CNRV in Vancouver. By 1934 the Foothills network — composed of CKUA, CFAC Calgary and CJOC Lethbridge, was well established. The first citizen's forum, then called the Round Table, was organized, coming first from Calgary with prominent citizens taking part and later alternating between Edmonton and Calgary. A Farm Radio Forum was another feature of the Old Foothills network.

Also in 1934, the Taylor & Pearson Broadcasting Company gave up its association with CFTP, and entered into an agreement with the Edmonton Journal, licensee of CJCA, to operate the Journal station. With the frequency and facilities of CFTP available, G. R. A. Rice left CJCA and formed the Sunwapta Broadcasting Company in partnership with Hans F. Neilson, and applied for and received the call letters CFRN — "R" for Rice, "N" for Neilson. The original CFRN transmitter consisted of a 100-watt Marconi unit operating on 1260 Kilocycles.



## RADIO GROWS UP



Most of the radio stations in North America were developed by men who had a "bug" on electronics. Few bothered or were able to assess the potential of radio. For many, it was a happy-go-lucky experience, financed largely by selling time to religious groups and patent medicine dealers. The broadcasting of local sports events and church services came into being. Then the amateur show — followed by numerous adenoidal singers with guitars, the hillbilly band, the request program, with the deluge of mail from people wanting to hear their names read over the air (that facet of radio has never left us). Yes, radio was growing up and CKUA was leading the way with quality programming bringing educational programs and good music to the people of Alberta.

The tenth anniversary of CKUA saw a tie-up of all Alberta stations in November of 1937. The Canadian Radio Broadcasting Commission, established in 1932 had come and gone. The Canadian Broadcasting Corporation was now in its formative years and CKUA was the CBC's Edmonton outlet. In 1937, it was releasing 235 CBC programs and the Western Regional network was carrying CKUA's drama series "New Lamps for Old".

In 1938, Sheila Marryat, who had played a very important part in the programming department of CKUA, left to join the CBC at Winnipeg and H. P. Brown returned to his Visual Instruction to give his full time to that steadily expanding service.

Mr. Brown was replaced as Chief Announcer and Studio Supervisor by Richard Macdonald. Plays by Elsie Park Gowan and Gwen



*E. A. Corbett in special speaking studio—1934*

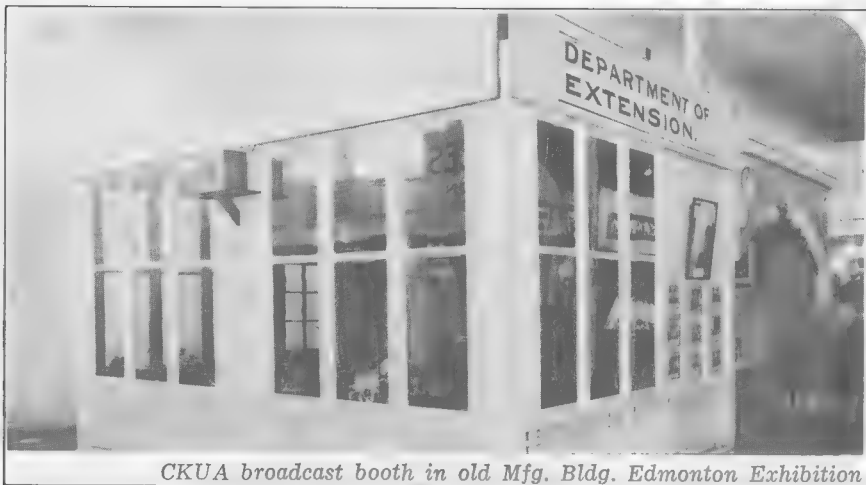


*CKUA control room about 1937 in extension depart of U of A*

Pharis were being carried from CKUA by the CBC with Mrs. Gowan directing the players. School broadcasts were now being received by 500 schools. The studios in the Department of Extension were rebuilt and new microphones and control room equipment installed.

It became evident by 1940 that a new and more powerful transmitter was needed as new stations coming on the air were conflicting with CKUA and reception became poor in many parts of the province, particularly in the north. A 1000 watt transmitter on the Calgary Highway was opened on September 29th, 1941. Coverage of the station was greatly increased from Peace River in the north to a line through High River and Vulcan in the south. CKUA was still the basic CBC station in Edmonton; 43% of the station broadcast time was devoted to CBC programs.

Early in 1944, CKUA was to make another first in broadcasting — the first actual newscast to be sent by telephone lines to the north country. At the request of the American Army, CKUA began sending its regular 10:00 p.m. newscast to CFWH Whitehorse, Yukon, via an American Army line which was tied up specially for the purpose every night. It's very interesting to note that nobody could make a phone call in or out of the Yukon while the news was on. This arrangement continued through successive ownerships of the line by the American Army, the RCAF and the Northwest Communication System which was a subsidiary of Canadian National Telegraphs. Early in 1950 CFWH joined the CBC network and CKUA's newscasts were no longer required.



In May of 1948, millionaire Milton Reynolds landed in Edmonton midway on a round-the-world-flight. He told a CKUA announcer that his radio had failed 1,200 miles from Edmonton, Reynolds disclosed he "homed in" on the city on CKUA's signal. Remember, CKUA was still powered at 1000 watts.

Also in 1948, CKUA was granted Edmonton's first FM radio license, and put a 250 watt FM transmitter on the air at 98.1 megacycles.



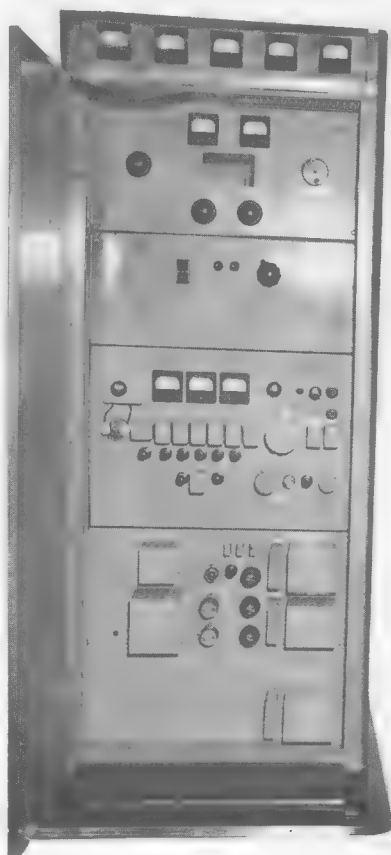
## **ALBERTA GOVERNMENT TELEPHONES TAKES OVER OPERATION OF CKUA**

In September of 1944 a Radio Program Committee of the University Faculty took over the responsibility of CKUA from the Department of Extension which had carried the load since the station went on the air. On May 1st, 1945, Alberta Government Telephones took over CKUA with Walker Blake as station manager. The University retained three hours of broadcast time daily Monday through Friday for its programs. On July 28th, 1945, the studios were moved from the University Campus to the Provincial Building in downtown Edmonton.

For many years applications had been made to the Department of Transport for CKUA's commercial license. In 1945, a third bid was submitted and it too was unsuccessful. About this time the Manitoba Telephone System sold its two commercial radio stations. Because CKUA's repeated applications for a commercial license had been turned down, speculation mounted that the Alberta station would also be sold. However, W. A. Fallow, then Minister of Telephones, moved fast to halt the rumor. He told the press: "CKUA will not be sold. CKUA will remain the voice of the Alberta people." He added: "We regard CKUA as the last outpost of radio freedom in Canada — and CKUA will remain free." Speculation and rumors persist to this day, but CKUA is still Canada's Unique Station — the only full-time non-commercial station in Canada.

In May of 1949, Jack Hagerman, now station manager, joined CKUA as lowly staff announcer. He had originally worked for several years at CFQC, Saskatoon. Other announcers at that time were Reg Shawcross and Don Rollans. In September of 1949 a young high school student by the name of Joe Mc-

Callum, who had been doing a series of school broadcasts called "Musical Playtime" in 1948-49, joined CKUA's announcing staff. At the same time, Geoff Nightingale and Tony Biamonte, now a long-time favourite on CFRN, also came on the scene.



*CKUA-FM transmitter on the air 1948*



*Main control room CKUA in Prov. Bldg. 1948*

Geoff eventually became CKUA's news director. Tony, while an announcer at CKUA, handled many of the popular classical music programs. He even had his own program where he sang operatic arias with his pretty wife Dorothy. One day Tony was forced into doing the Saturday morning Country and Western Show "Saddle Serenade", a live studio program featuring many local cowboy singers. Someone called him the "Italiano Cowboy" and the name has stuck ever since.

Meanwhile, Reg Shawcross and Joe McCallum were conducting one of CKUA's most popular late night request shows "Command Performance". Remember the theme "Opus #1" by Tommy Dorsey? And the requests!!! It seems nobody got tired of hearing "My Happiness" by Ella Fitzgerald and "Blueberry Hill" by Louis Armstrong. About this time Jack Hagerman originated a favourite Sunday morning program—"Jerry Sears Conducts." Also a well known Edmonton musician, Gaby Haas, was being featured on "European Melodies"—Gaby is now heard weekly on "Continental Musical" and "European Music Shop."

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# PARADE OF CKUA RADIO PERSONALITIES



*Bob Wilson—now with  
CBC*



*John O'Leary—now with  
CBC*



*Don Rollans—1948*



*Joe McCallum with Jack  
Hagerman at controls*



*Tony Biamonte*



*Bill Pinko—CKUA's  
chief technician*

During the late 1940's CKUA announcers included John O'Leary and Bob Wilson, presently with the CBC and Arthur Hiller, later to become one of Hollywood's top writer/producers. In 1946 Bill Pinko joined CKUA as staff announcer. However, his enthusiasm for the technical side of radio prompted him to switch to the position of transmitter technician. He is now chief technician and is responsible for all CKUA's modern equipment, including the new 10,000 watt transmitter.

One of the best known sports commentators in Alberta, Art Ward, became CKUA's sports director in 1947. Art began his radio career in Calgary as an announcer during the late 1930's. Early in 1940 he joined CFRN Edmonton and in 1943 became a sports commentator on that station. CKUA listeners will remember Art Ward



*Art Ward, CKUA Sportscaster with Joe Louis—1945*



*Reg. Shawcross with Mrs. Bertha Biggs—1949.*

for his many hockey broadcasts of Edmonton Flyer games. He was also an avid baseball follower and commentator.

Walker Blake was still manager of CKUA at this time and the late Jim McRae was program director. John Langdon came along in October, 1947, to become a special program manager in charge of school broadcasts. Alex Rankin, who later became a familiar news personality on CFCN Radio and TV in Calgary, was a studio operator in those days.

## BOB GOULET MAKES HIS DEBUT ON CKUA

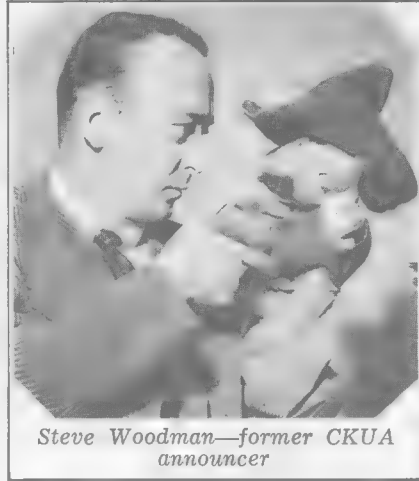
In the fall of 1950, Joe McCallum was conducting auditions for a program called "High School Highlights". Among the reporters from the various high schools in Edmonton was Bob Goulet, reporting for St. Joseph's High School. Bob continued on the weekly show until school ended in June, 1951. Although Bob Goulet's main ambition was to be a concert singing star, he was also enthusiastic about becoming a radio announcer. However, at this time Bob had a very noticeable French accent. Through the efforts of Bertha Biggs, CKUA's voice coach, and Joe McCallum, this drawback was soon overcome. Bob's persistence paid off and in October of 1951 he started work as a staff announcer at CKUA. He continued his singing lessons and in August of 1953, he left CKUA to further his singing career in Eastern Canada. It should be pointed out here that fellow announcers had to keep studio and control doors closed when they were on the air because Bob had a habit of practising scales on the spur of the moment. On many an occasion, CKUA listeners were treated to a spontaneous burst of singing in the background, much to the surprise of the announcer on duty.



*Bob Goulet with CKUA's Gil Evans—taken on one of Goulet's recent visits to Edmonton*

## THE SAGA OF STEVE WOODMAN

Then there was Steve Woodman. Steve was a mischievous type. He was an announcer for both CJCA and CFRN but he liked CKUA best of all. Here, Steve could be an announcer, disc jockey, singer, actor for school broadcasts and play the piano to his heart's content. One of his favourite tricks was to play a recording on the air of Doris Day doing "Moonlight Bay", then he would open his microphone and sing along with her as a duet. Voice characterizations were also one of his accomplishments. Perhaps you'll remember his "Squeaky the Elf". Another favourite trick of Steve's, when he was doing a late night show, was to open a studio microphone from the control



*Steve Woodman—former CKUA  
announcer*

room, then get up and walk around to the studio, sit down and play the piano. Of course there was a lot of "dead air" while he walked to the studio, but the listeners loved it. Steve Woodman later moved to CFCF in Montreal and then to Los Angeles, California.

## CKUA PERSONALITIES PAST AND PRESENT

Also, in 1951, Earl Olsen joined the CKUA staff and continued with the station until 1956. Earl is now with CFCN Radio and TV News Department and is periodically seen on the CTV National News, reporting from Calgary. Armand Baril, now program director for CBC Edmonton, was once a CKUA announcer as was Alan Hood, who is now occasionally seen in CBC dramatic programs from Toronto.

About this time, another shuffle in management came about. Walker Blake left CKUA to manage the AMA and John Langdon became Manager. A bright enthusiastic chap by the name of Ivor Roberts,



*Ivor Roberts as program director—  
early 1950's*

*Armand Baril*

who was the copy chief and formerly at CJCA, was appointed program director.

The University of Alberta Radio Service and the U of A Radio Society were also very active. Names like Jim Redmond and Dave McDonald should ring a bell. Many a time they could be heard on the "Music Hour" which by the way, is the oldest, continuous program on the air today. Jim Redmond was a commentator on many of the University's sporting events broadcast direct from the campus. Dave Gell, who started his radio career at CFAC Calgary, moved to CJCA and then while attending the U of A was an announcer at CKUA. Dave later moved to be a disc jockey on Radio Luxembourg and in later years has been a popular personality on British television.

The list of former announcers seems endless: Pat McDougall, Bill Wynne, Jim Waddell, Vic Williams, Frank Dolphin, Elmer Devore, Terry Moore—and Bryan Hall, now at CJCA. Jack Hagerman likes to recall the time when Bryan first worked for the station.

It was an election night and the various members of the CKUA staff were stationed in different parts of the city to do remote broadcasts on election results. However, one of the returning officers was directly across the street from the Provincial Building. So, it was decided that no remote line would be necessary—someone could just dash across the street and get the results and dash back and put them on the air. That someone, because he was the junior member of the staff, was Bryan Hall. Jack says, "Bryan must have huffed and puffed up to CKUA studios on the third floor about 50 times that night—smiling all the time and enjoying every minute of it." That's



*Dave Gell—main control room—Prov. Bldg.*



*George Lake and his Hawaiian orchestra did weekly broadcasts in the early 1950's*

what you call real enthusiasm for a radio career. Bryan was at CKUA until December 24, 1955. It was also in 1955 that John Langdon left CKUA and Jack Hagerman became manager. Pat McDougall was appointed program director, later to be replaced by Tony Cashman.

While holidaying in Vancouver in 1956, Mr. Hagerman was informed that one of his announcers had suddenly quit and the station was in desperate need of a new announcer. Jack had heard about a promising young man who had been active in the U.B.C. Radio Society and was now working at the Canada Dry Bottling plant in Vancouver. The young man's name was Gil Evans. An interview was hastily arranged and Gil and Mr. Hagerman met in the plant's parking lot. Jack hired Gil on the spot and before the decisive manager got back from his holiday, Gil was working at CKUA and has been a very popular radio personality ever since.

Jim Edwards, who joined CKUA in June of 1958, is another announcer who made good! Jim left CKUA in September 1963 and worked for a short time at CHQM in Vancouver. He later returned to Edmonton and was appointed program director for CFRN - FM.

Truly CKUA has contributed much to the broadcast industry—especially announcers!

H. D. (Harry) Carrigan has long been associated with CKUA. In 1933 Harry won a playwriting contest and later his prize winning play "Greater Love" was broadcast by the CKUA players. It wasn't until 1937 that Harry started giving informative talks on topics of the day. He continued this on a freelance basis until 1947 when he commenced the job of CKUA's legislative reporter, which by the way, was a first for CKUA in Western Canada. He wrote and reported from the Alberta Legislature until he retired in 1956. H. D. Carrigan is still active in writing and public relations. Since 1950, he has been the host on the Irish section of "The Old Country Melodies" program.



*Herb Johnson*



*Bryan Hall*



*Paul Tatarewicz*



*Jim Edwards*



*Ed Kilpatrick*



*Don Rust*



*Doug Morton*



*Gil Evans*

Radio announcers are always playing practical jokes on each other—like setting a waste paper basket on fire in the studio while an announcer is reading a newscast. That's the real fun, especially if there's something like old rags to make lots of smoke. Then there's the old trick of setting a fellow announcer's script on fire while he's on the air reading it—it's a race with time to see who finishes first, the announcer or the fire.

Sometimes the announcer plays jokes on the listener,—like the time Armand Baril and Joe McCallum put CHFA on the air through CKUA's facilities. As we said before, Armand worked at CKUA for a short time then moved over to CHFA. He was a bilingual announcer. One evening Joe was talking to Armand on the phone and Armand said CHFA was off the air because of transmitter trouble. After a brief discussion they came up with the idea that Armand could do a program from the CHFA control room and Joe would put it on the air over CKUA. Every radio station has broadcast lines built into their equipment and it was a simple matter to have the telephone company connect the two stations. Armand put on a delightful little program of popular French songs, announcing each one of them in English. This is a little known story and Bernie Gagnon, manager of CHFA, will probably be surprised when he reads of it.

There are many other jokes announcers play on each other, however, some are not printable.

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## **INCREASE OF POWER TO 10,000 WATTS**

On March 9th, 1960, CKUA increased its broadcasting power to ten thousand watts. The new transmitter improved station quality and pushed its signal to almost all points in Alberta.

Highways Minister Gordon Taylor, the former Telephones Minister in charge of CKUA, officially threw the switch to send the station to its new power. The transmitter was officially declared "On the Air" by Raymond Reiersen.

Station Manager Jack Hagerman summed up the purpose and policy of the station by saying, "We have nothing to sell but service". CKUA will continue to provide programs not offered elsewhere on the radio dial.





*Broadcast of CKUA increase in power to 10,000 watts. Shown are Hon. Gordon Taylor and Hon. Raymond Reiersen, also Jack Hagerman, Manager*

## CKUA TODAY

The present program director at CKUA is A. W. (Tony) Cashman. He was appointed to that position May 1st, 1961. Tony is well qualified for the job as his experience in the broadcast industry shows. He began his radio career in 1949 as a newsman at radio station CFRN. The following year he joined CJCA where he worked for ten years as a newsman and author of the station's "Edmonton Story". The program was later compiled in the form of two books "The Edmonton Story" and "More Edmonton Stories". He also wrote "Vice Regal Cowboy", a biography of J. J. Bowlen, Lieutenant-Governor of Alberta in the 1950's, and "Heritage of Service", a colorful history of nursing



*Tony Cashman*

in the province. His most recent publication is titled "History of Motoring". Mr. Cashman's experience as an author, a former radio newsman, and his appreciation of quality music, truly made him an excellent choice as CKUA's program director.



*Bill Coull*



*Don Gillis*



*Carl Noack*



*Kent Oliver*



*Ron Durda*



*Gordon Olsen*

As can be seen in the past history of CKUA announcers come and go. In the fall of 1967, CKUA's announcers consisted of Gil Evans, Bill Coull, Don Gillis, Herb Johnson, Ed Kilpatrick, Gordon Olsen and Doug Morton. CKUA's newsmen were Carl Noack, Kent Oliver, Ron Durda and Tony Davis. These were the "Centennial Year" announcers, and if CKUA's past history is any criterion you'll be hearing more about these men in the history of broadcasting.

## **REVIEW OF CKUA "FIRSTS"**

The "firsts" that have been scored by CKUA are numerous and notable in the history of broadcasting. Let's review them briefly. The first "Peak Limiter" ever used in radio was invented by CKUA's first control room operator Ed Jordan. The station originated Canada's first school broadcast, made the first play-by-play football broadcast in Western Canada; first to broadcast inter- varsity debates; became the first Edmonton station to carry a net-



*CKUA's 30th Anniversary open house*

work broadcast linking other provincial stations to form the Foot-hills Network and to broadcast the first National Network radio program heard in Edmonton. First to broadcast Alberta dramas written by Alberta authors and featuring Alberta talent in the cast, first to broadcast an "Alcoholics Anonymous" program; first station to send a newscast by telephone line to the Yukon and the far north country. First to broadcast legislative commentaries from the Press Gallery of a provincial legislature during sessions; first "FM" station in Edmonton; first and only TEN THOUSAND WATT full-time non-commercial AM radio station in Canada.

Yes there are many CKUA 'firsts' and these are but a few that highlight CKUA's Forty Wondrous Years of Broadcasting.

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## **SALUTE TO RADIO**

We've told you about the great radio programs of yesteryear—how radio began—and how CKUA's Forty Wondrous Years of Broadcasting fit into the history of radio.

At this time, we would like to salute the other Canadian radio stations, especially those in Alberta, which also contributed much to our radio history: Edmonton's CJCA, CFRN, CHED, CBX, CHFA and CHQT. Calgary's CFCN, CFAC, CKXL, CHQR,

CBR and CHFM-FM; CJOC and CHEC in Lethbridge; CHAT Medicine Hat; CKRD Red Deer; CJDV Drumheller; CFCW Camrose; CFGP Grande Prairie; CKYL Peace River and CKSA Lloydminster.

Some of them are new and some are older than CKUA, but like CKUA, they also strive to bring entertainment and information to the people of Alberta.



## **THE NEXT FORTY YEARS!**

Because scientific knowledge, especially in communications, is piling up faster than we can digest and store it, the changes in radio will be swift and dramatic. There will be no gentle evolution. Devices become obsolete while still on the drawing boards. The two-way wrist radio of Dick Tracy comic fame is no longer a cartoonist's dream. Miniaturized circuits now permit transceivers to be placed into a fantastically small area, so we may all be permanently "tuned in" as well as able to talk and receive via our personal wavelength on our wrist radios.

Radio stations of the future could be completely automated with one man programming and controlling the output of a computer. Radio broadcasts from the moon will become commonplace as synchronized satellites far out in space bounce signals from Earth to moon, keeping us in touch with the people at moon base.

Music will always be with us but we may have to adjust to the electronic cadenzas of the computer—and recorded music may be played back via laser, eliminating any possibility of surface noise or distortion.

Commercials, as such, will disappear as sponsors turn to the 3-D projections of their products in the home via closed circuit "selling" circuits, selected by the home programmer. The disappearance of commercials will be no shock to CKUA however—it has managed to project radio of the future for over 40 years—and, in its own inimitable way, will continue to fulfil the original intention of radio—to inform and entertain—to keep pace with the approaching 21st century.

# Art EVANS

## Radio Revival

THE FIRST program in the CKUA anniversary series, "40 Wondrous Years Of Radio," was broadcast last evening.

I take radio as I take television, in moderate doses, but this particular hour was something special. It was a good beginning for the weekly Tuesday night programs to follow, advertised as, "a series of fascinating sound pictures from the past-programs filled with the voices of unforgettable personalities and the record of great events."

For listeners who remember radio's reign before the television takeover, revivals of this kind are trips down memory lane. We recall particularly the terrific mass appeal of the big American network shows and their featured stars who entertained us week in and week out, year in and year out.

★ ★ ★  
MISS FIBBER McGee and Molly? Not a chance. Skip Fred Allen? You've got to be kidding. Turn off Amos and Andy? Just try it and see what happens.

Benny was big, Cantor was a cutup, Hope was hilarious, Crosby was cool, and Charlie McCarthy was incorrigible. One could go on and on adding to the list.

There was topflight drama too; mystery, adventure, romance. Musically, there were great voices in song and gifted instrumentalists. As for popular melodies, all were recognizable. And don't forget the soap operas, not everyone's tub of suds, but popular with the ladies.

As "Ma Perkins," might have said to "Big Sister," along "The Road of Life," she should remember that "Life Can Be Beautiful," and everyone has, "The Right to Happiness," including "One Man's Family."

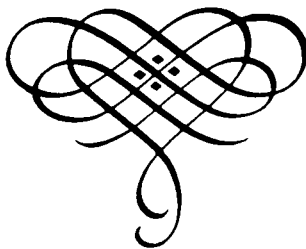
★ ★ ★  
It wasn't all wondrous, of course. But enough of it seemed wondrous to satisfy listeners and make them ask for more.

The CKUA series is an ambitious undertaking. Listeners were told last night the aim will be to incorporate in each weekly show portions of past programs drawn from various sources, including CKUA's own history file, and the personal collection of Joe McCallum, host and commentator for the series. Some interesting and enjoyable listening is promised.

Until last night's broadcast I had forgotten how good Steve Woodman was singing along with celebrities. That CKUA graduate made Doris Day and "Moonlight Bay," sound tremendously improved.

★ ★ ★

Credits:— Canadian Broadcasting Corp., National Broadcasting Company, Sunwapta Broadcasting Company, Hugh E. Pearson, (Mrs.) H. P. Brown, H. D. Carrigan, D. Dahlgren, Alberta Provincial Library, Aird Commission Report on Broadcasting, Edmonton Public Library—and everyone who very kindly supplied information and photographic material which made this publication possible.



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